

KUNKEL'S

MUSICAL REVIEW.

MAY, 1880.

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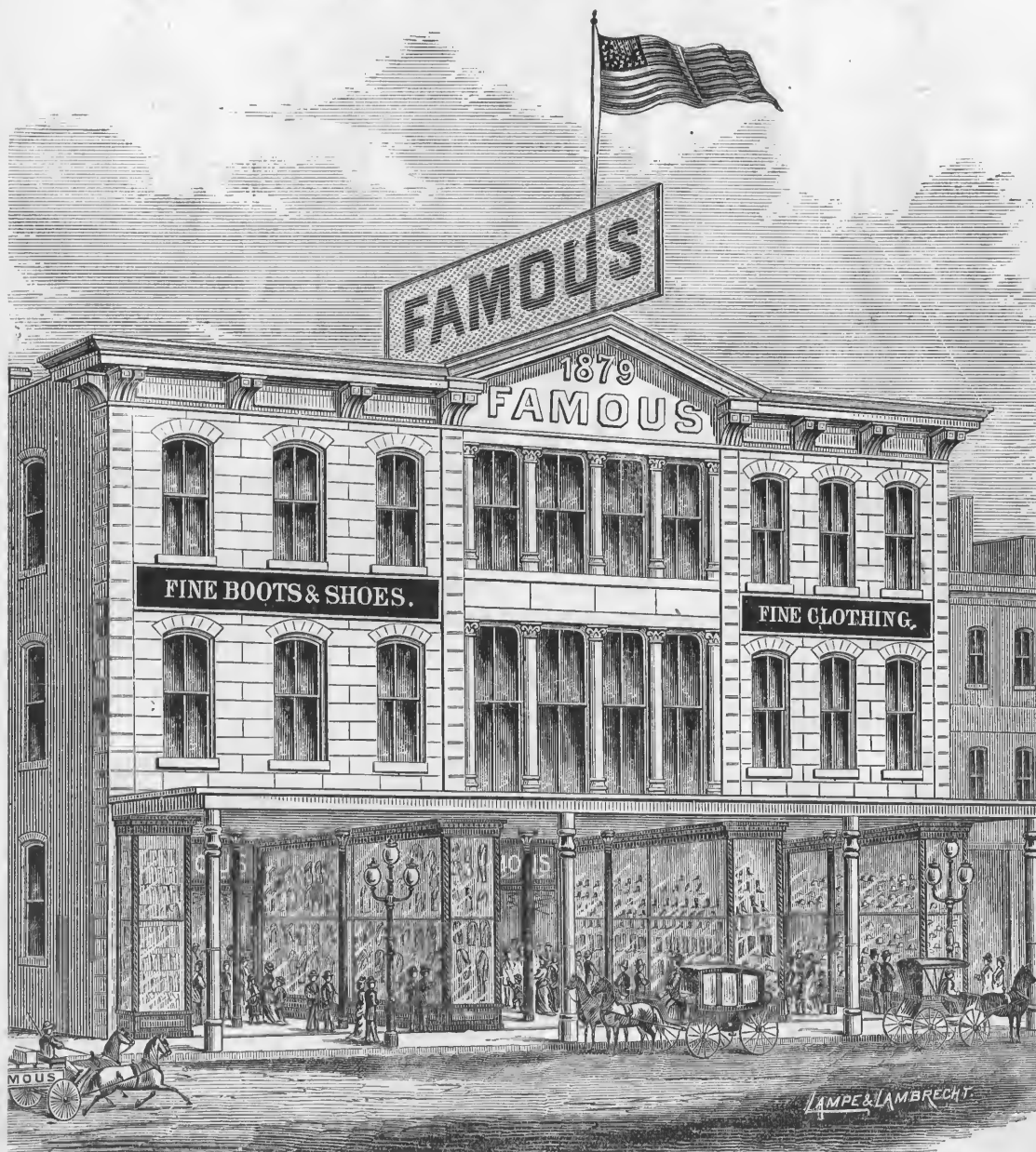
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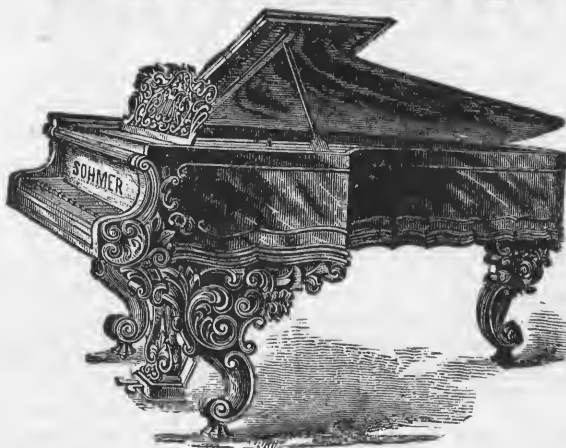
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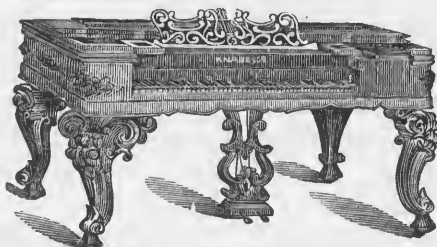
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A JOURNAL

Devoted to Music, Art, Literature and the Drama.

VOL. II.

ST. LOUIS, MAY, 1880.

No. 9.

PRETZELS, BEER AND SOUR-KROUT.

(An answer to the song "I Love but Thee, Yes, Only Thee," published in the REVIEW for April.)

Vat for you pe von little calf,
Und write soch nonsense me apout?
Lofe makes not lif, und von must haf
Some pretzel, beer und sour-kroust.

You zay you lofe me, me alone,
Unt at mine shrine zeem quite defout;
Gould you brofite, were I your own
Mine pretzel, beer und sour-kroust?

I kess dot mebbe lofe iss goot,
Bot honey-diet zoon blays out,
I moeh brefer, for stheady foot,
Some pretzel, beer und sour-kroust.

Den write no more in ferse, I bray,
Bot write zome zense, und zolfe my doubt,
Und dell me ven you'f cot a way
To ket mine beer und sour-kroust.

Ven you zay yes, den I'll zay ja
I den no more your zuit vill vlout,
Und I pellet mine fat papa
Vill let you pay mine sour-kroust.

I. D. F.

COMICAL CHORDS.

WOMEN resemble flowers. They shut up when they sleep.

THE elevator boy has much to do toward the elevation of the masses.

WHY is a Zulu belle like a prophet of old? Because she has not much on 'er in her own country.

MOUNT VESUVIUS is troubled with eruptions, and they don't know what to do with the crater.

A UTICA bootblack who was driven out of that city claims consideration now as a Polish refugee.

THE Czar escaped being blown up by being late for dinner. Most married men meet with a different fate.

ON seeing a house being whitewashed, a small boy asked: "Man, if you please, are you going to shave that house?"

IT was a Western Sunday school boy, who, on being asked what made the tower of Pisa lean, replied, "Because of the famine in the land."

HERE is a subject for debate for next winter's college associations: "Has a man with a bass voice who tries to sing tenor got any principle?"

IN front of some of the furnished apartments in Paris, are the words, "English taken in here," and a notice in a shop window runs, "English spiked within."

"DON'T be afraid," said a snob to a German laborer; "sit down and make yourself my equal." "I would haff to blow my prains out," was the reply of the Teuton.

"GEORGE, what does 'Stabat Mater' mean?" "Why, don't you know? It's the Latin for 'he stabbed his mother.'" "And 'Inflamatus,' what's that?" "Faith, that's the inflammation setting in when they tried to bring the poor old crater round."

WHEN Jones was upbraided by Mrs. J., who said she was almost frightened to death, in the house all night alone, Jones very placidly replied: "Don't see as I'm to blame for your getting frightened. Didn't come within a mile of the house."

THE Danielsonville *Sentinel* is responsible for one of the 'retchedest puns of the season, which is as follows: A Yankee notion peddler crossing the Atlantic became sick. It was the only time he ever became wearied of the yaukin' ocean business.

A YOUNG New Yorker was introduced to a Boston girl, and before they were acquainted thirty minutes she got so spoony that she called him an asterolepsis, a Silurian placoid and a cartilaginous vertebrate. He returned to New York by the midnight train.

SNODKINS on the Continent. Jones—"Well, old man, how long are you going to stay in Paris?" Snod—"Oh, two or three months. I've got a return ticket good for a year—*bon pour un an*—ye know!" (Snod. never could see what that fool of a Jones was laughing at.)

BEFORE Fanny Fern married James Parton, she wrote in a description of Broadway: "Here comes James Parton, who doesn't believe in the devil." George D. Prentice of the *Louisville Journal*, copied it, and added: "Ah! Fanny, that was before he was married; are you sure he don't believe in the devil now?"

A COUNTRY boy, going to school in the city for the first time, was asked by the teacher where South America was situated. He scratched his head and said: "Down in father's 'tato field." The teacher thereupon corrected him by telling him where it was. He looked up with a broad grin and exclaimed: "What yer asked me fer ef yer knew yerself?"

A COUNTRY doctor, being out for a day's shooting, took his errand boy to carry the game-bag. Entering a field of turnips the dog pointed; and the boy, overjoyed at the prospect of his master's success, exclaimed: "Lor, master, there's a covey; if you get near 'em, won't you physie 'em?" "Physie them, you young rascal! What do you mean?" "Why, kill 'em, to be sure," replied the lad.

A YOUNG musical aspirant determined upon giving the object of his affections a treat. He would play to her his latest composition—a melody over which he had wasted much midnight oil, and which had caused him many a sleepless night. "Well what do you think of that, Belinda, love?" "Oh, it's delightful," answered the ingenious one; "it's a melody that I've always admired, ever since I remember."

"WHAT is hell?" asked a Lutheran Sunday-school teacher of a Limestone street boy in a class last Sabbath. "A shirt with a button off, ma'am," replied the boy. "Explain yourself; what do you mean, sir?" demanded the meek-spirited, but surprised teacher. "Well, I heard my pa say to my ma, the other morning, when he put on a shirt with the neck-button off, 'Well, this is hell.' That's all I know about it."

A SAD looking man went into a Burlington drug store. "Can't you give me," he asked, "something that will drive from my mind the thoughts of sorrow and bitter recollections?" And the druggist nodded and put him up a little dose of quinine, and w-rmwood, and rhubarb, and epsom salts and a dash of castor oil, and gave it to him, and for six months the man couldn't think of anything in the world except new schemes for getting the taste out of his mouth.

MONSIEUR X—having played, to his own satisfaction, one of his recent compositions for the violin, asked his friend, Monsieur Z—, how he liked it. "Well, to tell you the truth," replied the latter, "I don't care for it at all. I think it's very commonplace." "What! why, that's my latest production, my dear friend." "Oh! I beg your pardon, I was not aware; but, you know, I am no musician myself, and—and I was only repeating the opinion of my musical friends."

LABLACHE AND THE KING OF NAPLES.—Having requested an audience of the late King Ferdinand of Naples, and having waited some time in the ante-room, Lablache, when summoned to the royal presence, in a fit of abstraction, took from a side table what he imagined to be his own hat. On approaching the king, His Majesty burst into a fit of laughter, and Lablache following the direction of his eyes, perceived that he had one hat in his hand and another on his head. "Ah, Sir!" said he, "voilà deux chapeaux de trop, pour un homme sans tête."

SPAGNOLETTI AND HUERTA.—In the year 1826, the famous Huerta, who astonished the English by his performances on the guitar, was anxious to be introduced to the leader of the Italian Opera Band—a warm-hearted and sensitive Neapolitan—Spagnoletti. The latter had a great contempt for guitars, zithers and other fancy instruments not used in the orchestras. He was fond of snuff, had a capacious nose, and when irritated would ejaculate "Mon dien," anglice, "My cot." On my presenting the vain Spaniard to Spagnoletti, the latter inquired "Vat you play?" Huerta—"De guitar-r-r, sare." Spagnoletti—"De guitar! humph" (takes a pinch of snuff.) Huerta—"Yes, sare, de guitar-r-r; and veh I play my adagio, de tears shall run down both side your pig nose." "Vell den, my cot" (taking snuff), said Spagnoletti, "I vill not hear your adagio."

Kunkel's Musical Review.

I. D. FOULON, A. M., LL. B., - - - EDITOR.

ST. LOUIS, MO., - - - MAY, 1880.

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NO ONE interested in music and musical literature ought to be without KUNKEL'S MUSICAL REVIEW. It is the best and cheapest musical paper published. The publishers invite comparison with similar publications. Send for sample copies—they are free. Show your friends our Premium List, page 132.

IN our next number we shall publish Julia Rivington's charming and popular concert piece, "Bubbling Spring," with lesson by Charles Kunkel; and Robyn's exquisite concert waltz, "Bliss all Raptures Past Excelling," with English, Italian and German text, with lesson by Signor F. Paolo Tamburello.

THE pressure upon our columns caused by the devoting of five additional pages of our space to music, has this month crowded out a great deal of interesting correspondence from all parts of the Union. We hope hereafter to have all needed room, and trust that our friends will continue to keep us informed of all musical doings and happenings in their respective localities.

WE have received and are still receiving daily, letters from all parts of the country, complimenting us upon our new departure in the publication of music and lessons. We shall in our next number publish extracts from a few of these. In the meantime we return our thanks to our host of friends for their kind appreciation of our efforts to keep the REVIEW at the head of musical journals.

THE MISSION OF THE MUSICAL PRESS.

When, some three months ago, our publishers determined to add to the REVIEW a new department, and to publish in each number select music, accompanied with carefully prepared instructions for its performance, a musician and teacher of undeniable ability to whom we spoke of the proposed enlargement of the size and scope of our paper, urged that in so doing we were abandoning the principle which we had de-

clared to be ours, of not publishing in our paper inferior music. When we replied that we intended to publish nothing but good compositions, such as would educate the musical taste of our readers, he asked: "Will you publish the works of John Sebastian Bach, Beethoven, Handel?" We answered in the negative. "Then, said he, 'you will be publishing inferior music, music that will not educate!'" This conversation took place upon the street, and just at this point our ways separated, so that there was no further discussion of the question. Therefore, we continue it here.

The mission of the musical press is the extension of musical knowledge and intelligence. In a word, it should be a means of musical education, and therefore should gauge its teachings according to the class of people whom it intends to reach. Whom does it usually intend to reach? The great mass of the musical classes; the people of culture who love music for music's sake; who know little and care less about the theories of different schools, although they can appreciate their results. These are the people, who, after all, establish the national taste for music, and who look to the musical press for guidance and instruction. How can this instruction best be given? By revering, as if they were *fetishes*, the works of a few masters and repeating on all the tones and semi-tones of the gamut the perfections of a few great works, whose very excellencies often make them unintelligible to any save those of the highest musical culture? We do not do so in literature. Noble as is Milton's epic of "Paradise Lost," we do not say that no other work can be worthy of study or attention, and still less do we commit the folly of giving it as a first reader to our children and to the youth, or of compelling those who have no taste for its peculiar beauties to hear it and nothing else. The day is past when the literary accumulations of centuries can be consigned to the flames because, "If they are good they are all contained in the Koran and are therefore useless, and if they are bad, they should be burned for being bad," whether that Koran be Mahomet's or Beethoven's. Music is, in one sense, a branch of literature, and as good current literature prepares its readers for the appreciation of the works of the deceased masters, so also the good music of the day may serve as an introduction to the classical productions of the past. It is a strange idea of progress, which would stop every printing press, because from some of them comes a shower of pestilential literature; but it is no less peculiar a fancy that would stop all publication of new music, and close every music store because of the many worthless productions that are thus given a circulation. We know that music may be good and yet popular, and so far as we are concerned, we propose to give to our readers nothing which does not combine both of these elements; and we propose to be up with the times by publishing always the best among the very latest compositions. In so doing, we think we shall not only please our readers, but properly fulfill what we believe to be the mission of the musical press, in spreading at once musical intelligence and musical education.

HOLLAND AHEAD.

Social, political and intellectual revolutions are so rapidly accomplished now-a-days that what was true but yesterday is false to-day. When the Franco-Prussian war of 1870 began, the world at large thought France the greatest military power upon the continent; a few short months pricked the bubble of its military strength, and showed that its reputation was but the credit reflected upon it by past successes.

As France was supposed to be the land of martial primacy, so Germany was believed to be *par excellence* the land of song. There, we had been told, music was taught as part of the *curriculum* of every common school, and the children learned to sing almost as they learned to talk. Nothing more natural, of course, than that the native land of so many great composers, should also be the natural home of music! But, alas for reputations based upon reminiscences, and alas for music, Germany has retrograded musically more rapidly than other nations have advanced. The noisy clangor of the hosts of Mars seems to have frightened away the Muses. Such at least is the only conclusion which can be arrived at by any impartial reader, who peruses the very intelligent report made to his government by the eminent English musician, Mr. Hullah, upon his return from an official tour of examination into the different systems of musical instruction in the public schools of the continent. In Germany it was that he expected to find the best systems and the highest results; but instead, it was there that he found no system and hardly any results. Music, when taught at all, was taught entirely by ear, except in the most advanced classes; and in those the teaching was of the most elementary and desultory character. Mr. Hullah tried the best classes in the best schools of the principal German cities, and found them as a rule, utterly unable to read at sight the simplest of tunes. Musical instruction is on the wane, and present indications are rather that music will be altogether dropped from school studies than that it shall be restored to its proper position among the elementary branches of learning in the public schools.

Scarcely more astonishing is the further fact, made patent by the same report, that Holland, which has scarcely been heard of in the musical world for a long period, stands head and shoulders above other European nations, in the extent and excellence of the musical instructions given in its schools. Here, the lower classes read with facility and precision selections which the higher classes in the German schools failed utterly to decipher; music was taught by note from the beginning, and the pupils were systematically trained and advanced so that in the higher classes the study of harmony was introduced and gone into sufficiently to give an insight into the rules of musical composition. This state of affairs will sooner or later bear fruit, and we may live to see the Dutch wrest the palm of musical excellence, not only in the common schools but also in the field of musical composition, from their German neighbors.

THE CINCINNATI MUSICAL FESTIVAL.

The May Musical Festival at Cincinnati will take place May 19, 20 and 21. The evening programmes are as follows: First Evening—1. Bach's Cantata, "Eine Feste Burg"; the solos by Miss Ammie B. Norton, Miss Cary, Signor Campanini and Mr. M. W. Whitney. 2. Mozart's Jupiter Symphony. 3. Handel's "Jubilate"; the solos by Miss Cary, Mr. Fred. Harvey and Mr. Whitney. Second evening—Beethoven's Missa Solennis, D major; the solos by Miss Amy Sherwin, Miss Norton, Miss Cary, Miss Cranch, Signor Campanini, Mr. Harvey, Mr. J. F. Rudolphsen and Mr. Whitney. 2. Schumann's Symphony in D minor. Third Evening—1. Cherubini's overture to "The Water-Carrier." 2. An aria by Miss Cary. 3. Beethoven's C minor Symphony. 4. Rubinstein's sacred opera, "The Tower of Babel"; the solos by Signor Campanini, Mr. Rudolphsen and Mr. Whitney. Fourth evening—1. The Prize Composition, "Scenes from Longfellow's 'Golden Legend,'" by Dudley Buck; the solos by Miss Norton, Mr. Harvey and Mr. Rudolphsen. 2. Berlioz, overture to "King Lear." 3. Scenes from the third act of Wagner's "Götterdämmerung"; the solos by Miss Sherwin, Miss Norton, Miss Cranch, Signor Campanini, Mr. Rudolphsen and Mr. Whitney. 4. Handel's Coronation Anthem, "Zadock the Priest." The sale of reserved seats for single concerts will begin on May 3d, and continue until the Festival. All the railroads leading to the city make favorable arrangements for reduced fare, with excursion and extra trains to accommodate the public. The hotel facilities are amply sufficient for the entertainment of the visitors that through the city during the Festival.

AN ANECDOTE OF CHOPIN.

A friend of the great piano composer and performer, Chopin, Mr. Schwimnitsky, has recently made public the following story concerning his immortal countryman. Chopin was always in many troubles, even as many a pianist is nowadays. So, one night, walking home with his friend, Mr. Schwimnitsky, through the streets of Paris, he burst out: "I do wish some good genius would one of these nights put into my bureau drawer twenty thousand francs. Lord, how I would then indulge in the luxuries I now can only think about!" Then they parted. Next day Mr. Schwimnitsky was astonished by a visit from Chopin at as ungodly a Parisian hour as 10 A. M., Chopin shouting: "Look here, Schwimnitsky, what do you think happened to me last night? You remember the twenty thousand francs I spoke about late in the evening, which I wished deposited in my bureau drawer? Well, I actually dreamed last night that they were in the drawer!" Then they breakfasted together. On the following morning Chopin rushed into Schwimnitsky's room again, still more violently excited than he had been on the previous morning. "And what do you think has happened to me now, my friend?" cried he. "You will never guess. Well, my dream has turned out true. This morning I opened my bureau drawer and found there four bank notes of five thousand francs each. Now I shall be happy all my lifetime." His friend smiled, and Chopin sat down at his piano and jubilated forth in the only one of his mazurkas wherein no trace of melancholy occurs.

The affair happened in this way. Schwimnitsky having taken Chopin's expressed wish for the twenty thousand francs very much to heart, had mentioned it to one of Chopin's pupils, a wealthy English lady, and she had given him the four bank notes to put in Chopin's bureau drawer. Chopin himself never knew how the money had been conveyed to him, and Mr. Schwimnitsky has only just now revealed the secret.

Musical.

Never is a nation finished while it wants the grace of art;
Use must borrow robes from beauty, life must rise above the mart.

WHAT SAYS THE SEA SHELL?

O sea-shell with the pearly lips,
What whisp'rst in mine ear?
Would'st tell the tale of noble ships
That sailed without a fear;
That bravely left the friendly shore
To plow the briny plain,
With freight of souls that nevermore
To earth returned again?

Or whisp'rst thou of coral bowers,
Within some ocean dell,
Where, mindless of the winged hours,
The sportive mermaids dwell?
And hast thou heard the song they sing?
And dost rehearse it now?
Dost thou from them a message bring?
Say, say, what meanest thou?

Thy voice it has a strange, strange tone
Of unrest and of dread;
Thou speak'st as one who sits alone
With the unburied dead!—
A whisper of eternity,
A sigh from nameless graves,
An echo of infinity,
Caught from the countless waves.

O soulless shell, thy soulful song
Who taught it unto thee?
Was it the soulless winds along
Shores of a soulless sea?
Thou echoest what the angels say,
What earth and seas repeat:
There is a God who reigns for aye;
Let men fall at his feet.

I. D. F.

THE OBER-AMMERGAU PASSION PLAY.

Twenty-three representations of the Passion Play are to be given at Ober-Ammergau this year, beginning on the 16th of May and ending on the 26th of September.

The Ober-Ammergau Passion Play, is the only remnant of the miracle plays of the middle ages. Its origin is said to have been as follows: In the year 1633 a fearful pest raged in this part of the country. In the parish of Kohlgrub (three hours from Ober-Ammergau) only two men and two women were left alive, and the whole region suffered from the terrible visitation. Eighteen burghers, assembling from the village of Ober-Ammergau, vowed that once in ten years they would present in living pictures the Passion of Jesus Christ. From that instant, relate the old parish records, the plague ceased, and those who were ill instantly recovered. With two or three exceptions the vow has been faithfully kept, the interruptions having been caused chiefly by wars. Ten years ago the representations were begun and discontinued until the following year (1871), on account of the war between Germany and France. The number of actors engaged is usually not less than four hundred. The stage upon which they perform is about seventy-five feet square, and open to the sky, except a portion at the extreme back, which is roofed in for the reception and arrangement of set pieces. The same remark applies to the auditorium, except at the end opposite the stage. The play is attended by travelers from every clime, students of the German universities, and hundreds of the peasants from the neighboring mountains who come in their picturesque Tyrolean costumes, and seem to regard the ceremonies with religious awe and veneration. The play begins at 8 o'clock A. M., and lasts, with a pause of one hour (from 12 to 1 P. M.), until 5 o'clock P. M.

The representation includes a succession of scenes from the life of our Lord, accompanied or preceded by tableaux from the old Testament. A prologue and the accompanying explanations of the various scenes,

are sung by a choir upon the stage after the manner of the Greek chorus. The play has eighteen divisions each of which has one or more tableaux and one or more scenes. Seven of these are represented in the forenoon, and eleven in the afternoon. The dresses and all the paraphernalia are selected with great care, and the great scenes are copied with scrupulous fidelity from the famous pictures of Albrecht Durer, Rubens, Leonardo da Vinci and Paolo Veronese.

HOW HERSCHEL WON THE PLACE.

The great astronomer, Herschel, was a skillful musician long before he became the celebrated star-gazer which the world has so long delighted to honor. He was first an humble player on the hautboy in the band of a regiment. But chancing in the town of Halifax, in the north of England, when a new organ had just been built for the church, he entered the lists, with six others, as candidate for organist.

The day was set and the seven appeared to try their powers. One M. Wainright played with such a rapid finger that the old organ builder ran about the church in a sort of frenzy, exclaiming: "He run over the key like one cat. He will not give my pipes time to speak." A friend of Herschel's asked him what he thought his chances were of following him. "I don't know," said the other, with a puzzled air. "But I am sure fingers will not do." No doubt his brain was busy through the remainder of the contest, and when his turn came he ascended the organ loft with composure and produced such wonderful harmony as to surprise all who listened. The old builder was in ecstasy and said, "I will huf this man. He gives my pipes room to speak."

Herschel was interviewed afterwards by his friend, and asked how he was able to produce such uncommon and surprising harmonies. He quietly owned to a little trick of his which had enabled him to win the day. "I told you fingers would not do it. So I had recourse to these helps," and he produced two pieces of lead from his waistcoat pocket; "I laid one of these on the lowest key of the organ and the other on the octave above it, and thus by accommodating the harmony, I produced the effect of four hands instead of two."

Herschel became the organist to the great joy of its builder. But the wide field of the heavens was waiting to be swept by his telescope, the music of the spheres was wooing him to a loftier destiny and soon the musical field was open again to the old competitors.

AN ANECDOTE OF PATTI.

A pretty little anecdote about Patti is told by a Vienna paper. In the year, let us say 18—, Adelina Patti was a charming young girl in the first bloom of beauty. It is, however, not necessary to refer to portraits or anecdotes in order to know this, as it is quite sufficient now to see her and hear her sing. Well, at that time Berlioz was one of her most ardent admirers. One evening after dinner, Patti requested him to write something for her in her album. "Two lines or only two words," begged the charming singer with her most bewitching smile, as Berlioz did not seem inclined to grant the request. At last Patti said: "If you will do what I desire, you can make your own choice. You can either have a kiss from me, or one of those pies from my cook of which you are so very fond." Berlioz at once took the pen and wrote on one of the leaves of the album the two words, "Oporet pati." "But I don't quite understand this," said the diva a little perplexed. "Oh, that is cook's Latin," answered Berlioz, slyly laughing, "it means fetch the pie."

TELL your neighbors and friends to read the REVIEW.

HENRI WIENIAWSKI.

This famous violin *virtuoso*, died in Moscow, Russia, on the second of April, of heart disease complicated with dropsy. As often happens with fatal diseases, a short time before his death, he rallied and it was reported that he would soon be himself again, when suddenly the telegraph brought news of his demise.

Henri Wieniawski was born at Lublin (Poland), on the 10th of July, 1835. Having gone to Paris, while still very young, with his mother, he was admitted into Prof. Lambert Massart's class at the Conservatory, and made such rapid progress that in 1846, at the age of eleven, he obtained the first prize. From that moment he began giving concerts. He visited successively St. Petersburg and Moscow, in answer to an imperial order, and there he was heard at court and laden with presents by the Czar. Then, after having returned to Paris for the purpose of completing his musical studies, he travelled through Holland, Belgium, Germany and Poland, in which countries his fine talent found everywhere numerous admirers. In 1864, the Emperor Alexander appointed him solo violinist in the Imperial Chapel. But Wieniawski could not remain long in Russia. He soon left it for America, where he travelled about for nearly two years. Having returned to Europe after the war of 1870-71, he gave some brilliant concerts in Paris and in several cities of Belgium. At the end of 1874, he was invited by M. Gevaert to direct the higher violin classes in the Brussels Conservatory, after the resignation of Vieuxtemps. This position he soon relinquished.

Henri Wieniawski was a great artist, and, down to his latest years, the originality full of charm and the spirited brilliancy of his playing kept him in the first rank, among the most eminent violinists of the age. Side by side with Joachim, Wilhelmj, Sarasate and Strauss, his was an artistic physiognomy sharply characterized and frankly personal. An accomplished *virtuoso*, he charmed his audience by the elegance of his phrasing and the boldness of his flights. He loved virtuosity for its own sake and sought out difficulties which no one ever surmounted with more dexterity and ease. He possessed in a supreme degree the art of captivating his public, and he enjoyed that rare triumph for an artist of exciting admiration so enthusiastic as to be unjust towards his rivals. It is

doubtful, however, whether he will leave a school behind him. A *virtuoso* and an executive artist beyond aught else, his appearance as a teacher was but short. Hardly was he installed as professor of the violin in the Brussels Conservatory, ere he was again seized with the longing to appear in public, and gave up his post to resume his wandering concert-life. His re-appearances in Germany and Russia were followed up by new triumphs, but the fever and agitation of such a life of publicity accelerated the development of the disease which has ended so prematurely.

As a composer Wieniawski holds an honorable place among his brother violinists. He has left a large number of pieces for his instrument, and many of them such as the "Legende," the "Fantasie on Faust," the "Airs Russes," etc., belong to the current concert repertory.



HENRI WIENIAWSKI *

Fra Giovanni.

We give under all reservations, the following extract from the Rome correspondence of an Eastern journal. We confess it looks to us very much like a *canard*:

The sudden death of Fra Giovanni del Papa, two weeks ago, was a severe shock not only to all lovers of music here, but was a matter of regret throughout all Europe. Giovanni, though an humble Franciscan friar, was probably the most perfect tenor that ever lived. Whenever he sang in theistine Chapel there was a crowd of worshippers, and

his rich tones never failed to create a sensation—a religious sensation, which made the listener doubt that the voice echoing through the vaults of the chapel was merely the voice of a man. And Giovanni's nature was as sweet as was his voice. He was sought by princes temporal and spiritual, but he was at all times the humble friar. But his humility did not protect him from the petty jealousy of his brethren, who could not forgive him the attention that he received. It was generally known that his life was an uncomfortable one, though he himself made no complaints. Giovanni died after a very few days of sickness, and his disease was pronounced gastric fever. But the peculiarities of the symptoms suggested foul play. Accordingly the body was exhumed, and an examination revealed arsenic in the stomach in large quantities. A friar has been arrested by the authorities and the evidence against him is said to be very strong.

* We are indebted to the courtesy of the *American Art Journal* for this cut of Wieniawski.

Miscellaneous.

MAJOR AND MINOR.

LISZT remains at Pesth.

VIEUXTEMPS is at Algiers.

THEODORE THOMAS doesn't like flowers.

RUBINSTEIN is giving concerts in Moscow.

BIZET'S "Carmen" is an immense success in Hanover.

THE Stadt theatre, Rostock, has been burnt to the ground.

A theatre is being built at Tiflis at a cost of 500,000 roubles.

THE order of Leopold has been conferred upon Joachim by the King of Belgium.

THERE are about 4,500 men employed in the pianoforte manufacturing of New York.

SUPPE'S new buffo opera, "Juanita," has been well received at the Carl theater, Vienna.

THE city of Paris having offered \$2000 for the best choral symphony, eighteen scores were sent in.

THE fiftieth anniversary of the Royal Cecilia Society of the Hague will be celebrated on the 14th and 15th of August.

A NOVELTY, called "Florinda," with music by Senor Marquez, has been produced at the Teatro de la Zarzuela, Madrid.

"LA BEROISE," a one-act opera, by Lucien Solvay and Emile Mathieu, is in rehearsal at the Theatre de la Monnaie, Brussels.

THE first number of a new art paper is announced in Paris, to appear on the 15th of every month, under the title of *Le Monde Musical*.

ADELINA PATTI'S vocalization at private parties has become quite profitable. Recently in Paris Baroness Hirsch gave her \$3000 for one song at her soiree.

CH. LECOCQ'S "Petite Mademoiselle," under the title of "Die Feindin des Cardinals," has been given at the Friedrich-Wilhelmstadisches Theatre, Berlin.

THE name of Offenbach's newest opera is "La Mere des Compagnons." This work will be brought out at the Folies Dramatiques, in Paris, next autumn.

GUSTAVE SATTER at a recent concert in Montreal had to repeat his great valse "Stella" four times, a compliment a composer and pianist may well be proud of.

IN commemoration of the 25th anniversary of the Czar's accession, a People's Theater is to be erected in St. Petersburg. It will be completed within three years.

THE reigning favorite at the St. Petersburg Opera is now Mlle. Caroline Salla; but the season generally, as may be well believed, is anything but a bright one. "Lohengrin" has proved a failure.

THE Emperor Wilhelm has bestowed the Order of the Cross, 4th class, on Herr Johann Urbanek, conductor at the Victoria Theatre, Berlin, on the occasion of his fiftieth professional anniversary.

PROF. MALMENE has in course of publication a new musical extravaganza, entitled "Enoch Arden and the King of the Cannibal Islands." It is said to be comical in the extreme. The libretto is by W. R. Schnyder.

THE REVIEW is practically FREE OF CHARGE; for every subscriber receives the full amount of his or her subscription (\$1.50) as a premium in music or music books, no matter by whom published, in America or Europe.

NEW ENGLAND ORGAN Co.—The New England Organ Company gave an exhibition concert last Thursday evening in Union Hall, Boston, upon which occasion their new two-manual pedal organ was shown for the first time in public.

ACCORDING to the Leicester (English) Journal, "Pinafore" is played and sung in New York by a troupe of Sioux Indians, and a great tobaccoist of that city has offered a box of the finest Havanas to any one who has never heard nor sung "Little Buttercup."

THERE is to be grand doings at Moscow next August, including performances of Italian opera, national drama, with or without music, out door fetes of every kind, masked balls, etc., to celebrate the twenty-fifth anniversary of the present Czar's accession to the throne.

ONE of Schubert's famous songs, "The Serenade," was composed one afternoon in a German beer cellar, amid the noise of squalling children, the clatter of mugs and dishes. He drew some staves on the back of a bill of fare and thus this tone-poem was produced.

"CARMEN" has been given about five hundred times since Miss Minnie Hauk first appeared in it in Brussels, in 1877. Miss Hauk has appeared in it one hundred and thirty times; Lucca has sung it about thirty times; Kellogg, thirty; Sclocca, twenty; Marie Roze, Mrs. Zelda Seguin and Ambre have also sung it.

CAMPANINI has received a letter from Baron Blanc, Italian minister at Washington, containing the information that King Humbert has conferred upon him the royal order of La Corona d'Italia, the highest civil decoration in the kingdom. He has already one order for his military services.

THE monument to Chopin in St. Cross Church, Warsaw, has been unveiled. The bust of the composer is in white marble and is the work of Leonard Marconi, a Warsaw sculptor. The inscription is as follows: "Frederick Chopin, (in Polish, Szopen), from his countrymen. Born March 2, 1809, in Zelazona, Wola; died in Paris, October 17, 1840." Under the monument is interred Chopin's heart, exhumed from Pere La Chaise.

Herr Wagner has a curious case before the Civil Tribunal of Munich. It refers to a musical MS. of which the celebrated maestro, who was then only seventeen years of age, and studying counterpoint when he ought to have been doing Latin verse, made a gift to a musical society of which he was a member. This society having recently dissolved, the MS. was purchased by a musical publisher for three hundred marks, and Herr Wagner claims its restitution to himself on payment of that sum. The work is said to contain the germs of that genius which later was destined to agitate the musical world.

THAT OLD REBEL YELL.

Col. J. E. McGowan, of the Chattanooga Times, in a special to that paper, gives the following graphic description of an incident at the late Cincinnati bazaar:

"The great orchestra under the puissant baton of Michael Brand, struck up the stirring old air 'Dixie,' with its soul-thrilling associations and memories. For a moment there was a hush. The old soldiers of the North and the old soldiers of the South looked at each other, and the vast throng was still. But before the second bar was struck the emotions of the gallant Southerners overcame them, and almost simultaneously they sprang to their feet, more than a thousand strong, and the old Southern battle cry made the lofty arches ring again. Side by side with them stood the Northern hosts and cheered with them. Again and again the men of the South broke forth as the gay measures woke their enthusiasm, and the strains of the orchestra were fairly drowned by their united voices.

A prominent gentleman of Cincinnati, and a famous soldier, turned to Governor Marks, of Tennessee, and said: "That is the old rebel yell."

"Yes," was the reply, "and now hear it raised for the stars and stripes," for just then the orchestra struck up that grand old patriotic air. The scene that followed is indescribable. Such an one was never witnessed before. As the full orchestra poured forth the grand old strains of

"The star-spangled banner,
Oh, long may it may wave
O'er the land of the free
And the home of the brave."

the great organ burst forth in glorious unison with all its magnificent power, and the vast audience arose as one man, and the old Union cheer blended with the old rebel yell to the notes of the national air, for the first time since the dark and bloody years of the great civil war. Men who had faced each other on many a crimson battle field under the stars and bars clasped hands and waved handkerchiefs until the great level of the hall was like a white sea. All the sound of the orchestra and organ was lost in the exultant shouts of reconciliation and common patriotism, and the great wave of enthusiasm swept over the vast glowing concourse, and carried everything before it. It was a scene never to be forgotten.

SUCCESS.—Messrs. Olshausen & Kieselhorst, No. 10 South Fourth street, who have recently taken the agency of the "Sohmer" as their leading piano, have been remarkably successful with the same and are doing an extensive business.

For Kunkel's Musical Review.

A "ZEPHYR'S" HISTORY.

BY COUNT A. DE VERVINS.

Everybody knows the story of Orpheus, and nobody believes it. This, I think, is a mistake. If there be about it anything incredible or seemingly impossible, it is that he should have preferred death to the caresses of the Bacehantes, who were good-looking girls, if we can trust the pictures which have been made of them; but as to his charming beasts and drawing tears from rocks, I believe it, and I wonder why others doubt, since even now, the same thing happens every day. Do you ask where? Why, every evening in your parlors and at the opera. As for me, I saw it upon a larger stage, and the fact can be established by over ten thousand witnesses, the brothers in arms of the modern Orpheus, whose history I am about to relate.

Hussein Pacha, the Dey of Algiers, having, in 1830, been so insolent as to strike our *charge d'affaires*, with a fly-brush, France, after having driven him from his capital, took possession of the three provinces of Algiers, Oran and Constantine. Nothing could be more just; but twenty-five years later, that is to say in 1855, we had not yet succeeded in making the Kabyles understand it. These mountaineers were guiltily stubborn in their pretensions that they were not responsible for the doings of the Dey; that if he had been a little — rash, they could not at all help it, and that they did not see why their country should be occupied, a tithe imposed upon their herds, a tribute demanded of them, and they themselves obliged to become soldiers of the Christians, that is to say, to get killed for their sake while fighting brothers in Mohammed, just because Hussein Pacha had struck Mr. Arago, with a little bunch of feathers; which indeed could not have hurt him much! But France pretended that beyond the fact there were its consequences; beyond the gesture, the insult, and that its honor demanded that a few hundred thousand men should be killed on both sides and that Algiers should become French, were it only that it might learn fine manners and pay tribute. That, however, was precisely what the Kabyles did not want to do, and therefore ten thousand of us, infantry, cavalry and artillery, left Constantine, with the charitable and civilizing purpose of enlightening them as to our rights, teaching them the superiority of our rule, and above all, obliging them to pay their tribute. But if the understanding of the Kabyles is slow, their arm is swift and their eye is unerring; if they were not enemies, I should even say that they are a noble and valiant people, living the simple life of shepherds, but fearless and redoubtable in battle when any one dares attack them in their mountains.

Such at least was our experience. Hardly had we crossed the Oued-Rummel when firing began, and, for two months, there was an almost uninterrupted succession of skirmishes, small fights, night attacks, and numberless ambushes in the frequent mountain passes of this region, during which the enemy killed us many more men than they lost. In the plains we roasted and perished with thirst, in the mountains we froze and were often compelled to cut paths through the snow. When the column was lengthened out to cross some narrow ravine the musketry rattled above our heads, for from every cleft in the rocks, from every spot which rose above us there came a shot. Then our skirmishers, zouaves or Turcos, scaled the rocks and dislodged the Kabyles, who were seen bounding like chamois upon every peak, from the top of which they faced about to return the fire of our soldiers, whose corpses often rolled down to the very feet of our horses. Sometimes, it was an Arab who tumbled from ledge to ledge into the road and expired, casting upon us a sombre glance and murmuring "God is one!" If he could no longer speak, he raised one finger as a profession of faith, at the moment his valorous soul was about to take its flight to the one God.

Things had been going on in this way for a month; we were advancing but slowly, and, as I have already stated, losing many men. The general was becoming anxious and careworn, and the troops were harassed by constant skirmishes and by the heavy labor entailed by the guarding of the provision train, which was quite extensive, and which impeded our progress. Above all, the slow traveling of the flocks, retarded our march, which, in crossing the mountains, should have been as rapid as possible.

The general was becoming more and more gloomy. Finally he ordered that a flock of 5000 sheep, which was the principal cause of the delay of our advance, should be abandoned, and, in order that it might not be said that he had lost the sheep, he determined that they should be put under the charge of one man(?) who was to be taken from the "Zephyrs." He selected a man from that particular body, because he was as well convinced as the rest of us that the man was lost, in other words, that he would be killed and the sheep captured as soon as our corps should have disappeared.

The battalion of the "Zephyrs," whose true name is "Battalion of Africa," is exclusively made up of scapegraces. There are in it no thieves or murderers, but all the undisciplined, unruly and systematically disobedient fellows in the French army, are eventually sent to the *joyeux* (the jolly fellows) as they call themselves. They are generally very intelligent; and if a zouave is as brave as a lion, it is safe to say that a "Zephyr" is as brave as two; but in a profession or in an association of individuals in which passive obedience, in other words, discipline, is the first means of order and the first element of success, these independent, jeering, taunting natures, indifferent to the punishments to which they reply by a jest, or a satire which is often extremely cutting for the officer who punishes, and which sets the entire company in an uproar of laughter, these independent natures, I say, are dangerous, and they are gotten rid of as quickly as possible and sent to the Battalion of Africa. It is for this reason also, as well as because of their reputation for bravery, that they are always put forward when there are men to be sacrificed. For instance, the hundred and twenty-three men who defended Mazagran, an open village, for three days, against eight thousand Arabs, were "Zephyrs," commanded by Captain Le Lievre.

We were about to begin the day's march, after having spent the night in a somewhat extensive plain, covered with the tall, wiry grass, peculiar to this part of the Kabyle territory, when the general made known his resolve, and told the commander of the "Zephyrs" to select a man, whom the corps would pick up, upon its return — in three months! That was about the time our expedition was to last.

The commander smiled at the last statement of the general and returned to his battalion, which was ready and waiting to march. He passed slowly in front of his troops, looking at all his men, debating whom he should select, for he felt sure that in naming him he would sentence him to death. At last, he stopped and called out: "Fusileur Carette!"

A fellow of some twenty-two or three years of age, not very tall, but well put together, answered: "Present!" came out of the ranks, stopped at three paces from the officer, presented arms, grounded arms and, looking straight into the eyes of his commander, waited.

The officer imparted to him the general's order, and, notwithstanding his customary harshness, was unable to conceal a certain tremulousness of his voice, which, touched the heart of the soldier. When his company heard what was up, a murmur of insubordination ran along the whole line and some protests, which the officers pretended not to hear, in order not to be compelled to punish them, greeted the little speech of the commanding officer of the battalion. This was to be expected; Carette was much beloved by his comrades

and for many reasons. Among this company of *joyeux* or "Jolly Fellows," he was the Jolly Fellow *par excellence*, for, in his early youth, he had traveled with a troupe of strolling players, and later had been assistant to a travelling dentist: consequently his memory was overloaded with puns and cirens witticisms which met with great success in Africa. He claimed to have some medical knowledge, and his skill as a prestidigitator was the delight of his mess while in barracks, of the entire camp in the field. He had a good voice and his repertory was inexhaustible. He played the oboe in a manner which it was agreed to consider excellent and acted as orchestra for the dances of his comrades, among whom the ladies were indicated by a handkerchief, a linen legging or a white rag, tied around the left arm. In short, among these undisciplined fellows, no one was more so than he, his answers, often witty, and always insolent, were quoted, and whenever a practical joke was played—and the Lord knows what are the practical jokes of the "Zephyrs"—it was usually Carotte who was its author, organizer or performer. It was probably for all these reasons that the commanding officer of the battalion had honored (?) him with his choice. When the column began its march, more than one among those men, who feared nothing for themselves, had their eyes full of tears as they clasped his hand in passing and said to him: "Farewell, old boy!" "You're a gonner," said the older troopers, "but still, keep your weather eye open!" "Never mind, you'll find me here when you come back!" answered the poor devil, deeply moved by these proofs of sympathy.

But when the last wagon had passed, when the hindmost man of the column had disappeared in the ravine, when he found himself alone, resting upon his gun, in the midst of his sheep, sad thoughts overwhelmed him. He then got a vague intuition of the greatness and holiness of duty, and understood the necessity of discipline, the mystic bond which united his late companions into an invincible whole, while he remained alone, isolated and probably doomed, because he had attempted to withdraw himself from its salutary restraint, that is to say, because he had gone outside of the circle which the wisdom of the regulations and the vigilance of the officers had thrown about the soldiers.

But the mind of the *joyeux* could not long be busied with serious thoughts, and presently he looked up with a smile saying: "Wouldn't the boys be dumfounded if they should find me here with my sheep on their return?—and the commander," added he laughing immoderately, "what a face he'd make!" Then, glancing over his sheep, which had already scattered over the plain, grazing, like the lambs of Madame Deshoulières along the placid banks of the *Linon*, which her verses have immortalized, he said to himself: "Still I'll be fearfully lonesome here for three months!" But just then a magnificent idea occurred to him; it was to train one of his boarders, to make of it a learned sheep. There was in Carotte something of Barnum, something of the showman, but united to the heroic carelessness of the "Zephyr" and to the manly confidence of the soldier in his arms and bravery, in time of danger.

He then began to prepare a night shelter of which he tried to make a little fort, by putting up his *gourbi*, (a hut made of branches or bushes) against a rock, and making it as strong as possible. This took up the entire day. When he saw the sun descending beneath the horizon he made a *reconnaissance* by going around the valley where he had been abandoned with his sheep.

The night had come; a calm, silent and serene night; such a night as one sees only in the desert or upon its borders; without a cloud in the sky, while the moon, larger and brighter, has a following of stars more numerous and brilliant than in any other region. Obeying an instinct which domestic animals exhibit everywhere, the sheep had congregated of their own

accord and had gone to sleep near their shepherd. They covered the plain for quite a distance to the eastward, while on the west of the rock against which the "Zephyr" had built his *gourbi* a ravine opened, which was but shallow there but went deepening towards the north and the south. On the north it disappeared among cliffs covered with bushes and prickly pears, making a safe hiding place for all sorts of reptiles and beasts of prey, while to the southward it widened out into a valley in which was the *douar* or Arabian village which had furnished our latest aggressors.

The poor fellow, whom the general had abandoned, was in complete ignorance of the dangers of both these neighborhoods. Hearing no noise, seeing only the heavens studded with stars and the moon, which gave his sheep silver fleeces, he sat upon the rock which overlooked and protected his humble house, and began to dream.

I will not rehearse the many recollections which then crowded upon him, some touching and even poetical, others simply gay or even guilty, but all thrilling for him at this hour and under these circumstances. After having taken a long look at the past, a look which embraced his happy and innocent childhood as a Parisian *gavroche*, his peregrinations as a mountebank, his stage successes, and his love affairs; the strictness of his chiefs, the shame of the court-martial which had sent him to Africa and the popularity which he had enjoyed among his comrades, he came to think of his present position; and as a result of his thoughts he cast heavenward a melancholy glance, and murmured, while he contemplated the firmament: "It would be a bore to die on such a fine night!" But with the fickleness natural to a *joyeux*, he struck the rock with the butt-end of his musket, and said, almost gaily: "Pshaw! I have my shooting-iron and cartridges; everything is perfectly quiet, and to-morrow it will be daylight!" Then, in order to drive away the thoughts which somewhat unnerved his arm and saddened his heart, he lay his gun by his side and took up his oboe.

And yet, he was mistaken! Everything seemed tranquil indeed, but there is, for every being, a night that has no morrow, that of death, and it seemed to have come for the poor "Zephyr," for two unconquerable foes, the lion and the Arab, were silently advancing in the darkness.

The king of the mountain, he whom the Arabs call "Saïd" (the Lord), had awakened in his den; his eyelids still heavy with the slumber of the day, he yawned, then lazily stretched himself, and finally arose and came to the mouth of his cave, where he sniffed the breeze, debating whether he should wend his steps. He was not a long-limbed lion, thin and bald, as are the lions of Cape Colony, nor slight, angular and sickly looking, as is the American puma, which seems scarcely more redoubtable, than a large dog; he was a real lion of the Atlas, whose imposing and terrible aspect was well calculated to chill the bravest heart. He walked quickly without haste, his head high, his gait lithe and sure, taking full breath, scenting without hesitancy and without fear all the obstacles which he found in his path, penetrating with a calm glance all the shadows cast by the rocks of this convulsed region, bounding, supple and graceful as a panther, across the abysses which often yawned between two rocks. When he chanced to walk along the apex of some hill or cliff, in the full light of the moon, his large silhouette animated and seemed to fill the landscape, even as the moon filled the heavens, that is to say, his shadowy form alone was seen below, as its shining crescent alone was seen above. At last he came to the ravine of which I have spoken, stopped, sniffed the breeze again, and with the same majestic and tranquil step, turned towards the camping place of the "Zephyr." The ravine ascended gradually up to the rock upon which the soldier was seated, and which at this point formed a ledge of not over fifteen feet in

[Continued on Page 191.]



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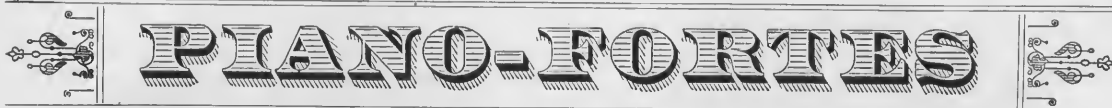
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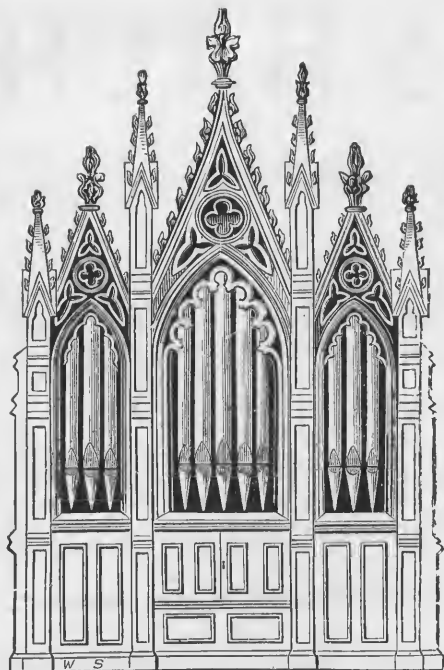
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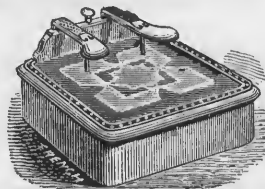
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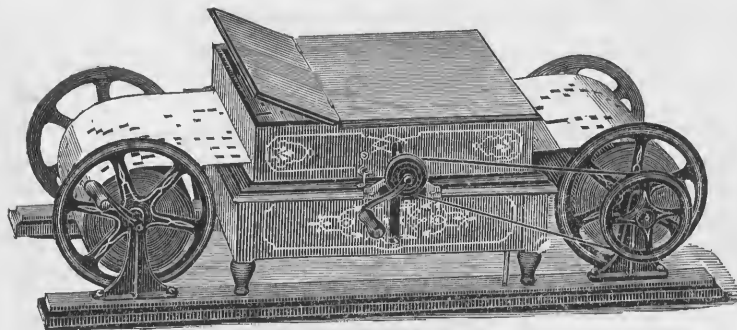
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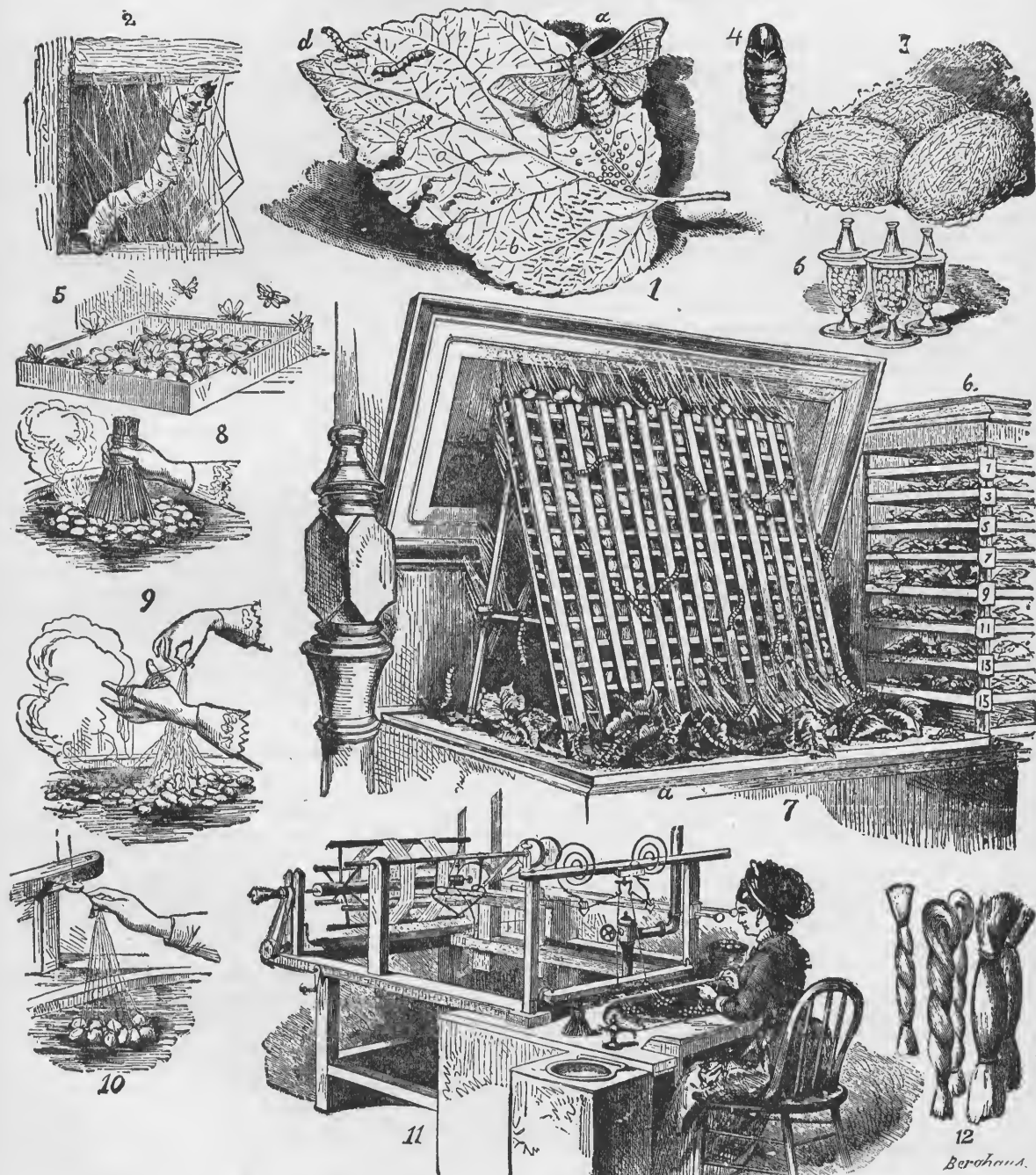
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Lesson to "Norma."

BY CHARLES KUNKEL.

A. All octaves and chords must be played with elasticity from the wrist, and not from the arm. Thus only can a free, full tone be drawn from the instrument.

B. M. M. stands for Maelzel's Metronome—an instrument, or rather a clock, said to have been invented by Maelzel in the year 1815 to enable composers to indicate the precise time in which a composition should be performed. Parties not in possession of a metronome can take the exact time thus indicated by a watch. For instance ♩=60 at the beginning of a piece signifies that sixty quarter notes are to be played in a minute—one-quarter to each second. If ♩=90 that ninety half notes are played in a minute, one and a half notes or three quarter notes to each second.

C. Pay careful attention to the use of the Pedal as marked, otherwise the harmony will be marred.

D. This phrase of two measures is repeated an octave lower, then it is shortened to one measure which is repeated an octave lower still. Care must be paid to the dynamic marks so as to convey to the listener the idea of the chorus of the Druids passing away in the distance as they do on the stage in the opera.

E. A stationary bass like this octave G upon which a succession of different chords are resting is called (Orgelpunkt) Organ point.

F. These eight measures serve to lead (modulate) to the key of E flat connecting the first and second movement.

G. To give brilliancy and life to this scale passage, the *crescendo* at the beginning of each measure should be well heeded.

H. Pay special attention to the fingering as indicated; otherwise most of the passages cannot be performed *legato* as they should be.

I. The melody must be given with great warmth and pathos. Heed the slurs and rests. Unless they receive the most scrupulous care the phrasing will suffer.

K. Measure the time well and do not play the triplets too fast nor too slowly.

L. Great care must be given to the fingering of all sustained notes or chords upon which a change of fingers occurs, as in this instance where the first and third (3) are changed to the thumb and fourth (4). The thumb and fourth must take the place of 3 silently without permitting the keys to rise. The fingers 3 will then be ready, when they have been replaced by 4, to strike the next notes as marked without making a break (*legato*). It may be put down as a general law that all such changes of fingering should be made immediately after striking the notes.

M. From here to the end of the movement, as the base contains triplets, $\frac{12}{8}$ may be counted instead of $\frac{4}{4}$ if found more convenient.

N. The right hand represents three (parts) voices, each note being termed a voice. G and B are two, while the *rest* represents the third voice. The quarter rest and the four thirty-seconds may be accepted as a triplet of three eighths. The quarter rest goes to the first two-eighths of the triplet in the bass and the four thirty-seconds to the third eighth.

Example:
Accompaniment to embellish the melody.

Melody.

Accompaniment proper.

Triplet.

O. The right and left hand contain voices meeting on the same key. In such cases both parts are usually played by one hand only, as the piano can of course give but one, the second being imaginary. Here it is advisable to strike the E's with the left as it enables the right hand to execute its melody more freely.

P. This is what is called an augmented measure. It contains $\frac{3}{4}$. Bellini is not the only author who has made use thereof. Like examples either of augmented or diminished measure are to be found in many works of the great masters: Beethoven, Schumann, etc.

Q. These four measures lead us back to the original key, G major, and serve as an interlude to connect the second and third movement.

R. The student will observe that the author has here given two basses to the melody. It is optional to play either. The lower is a little more difficult. It will, however, be well worth one's while to study both.

S. Here the melody is given in two ways. The upper is a little the easiest. Learn both ways.

T. The passage from here to the end of the fantasia is termed coda (Auhang), an adjunct to the ordinary close, for the purpose of enforcing the final character of the movement or piece.

EXPLANATION

of the Italian words and abbreviations thereof used in the fantasia:

Alla Marcia—Like a March.

Allegro—(Literally, joyful.) Quick, lively, fast.

Andante—slow (langsam). In the early part of the last century music so marked was understood to be of a grand yet cheerful style, but at the present day it implies a movement which is slow, graceful, distinct and peaceful.

Mf.—*mezzo-forte*.—Moderately loud.

Ossia—Or.

Sf.—*Sforzato*—Forced, with sudden force. A term signifying that the notes or chords marked by the sign *sf.* are to receive a sudden emphasis.

NOTICE TO OUR READERS.

All inquiries concerning musical matters will be cheerfully answered in these columns by Mr. Charles Kunkel. Therefore, gentle reader, if there is anything you are in doubt about, send on your question and be enlightened.

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Norma.

No. 17 of Jean Paul's Operatic Fantasies, which is also arranged as a Duet.

JEAN PAUL.

ALLA MARCIA. M. M. $\text{♩} = 144$

B

The musical score consists of four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The first system is marked 'A f' and includes a 'C' in the bass staff. The second system includes dynamic markings 'f' and 'sf'. The third system is marked 'A f' and includes a 'C' in the bass staff. The fourth system includes dynamic markings 'f' and 'sf'. Pedal markings ('Ped.') are placed below the bass staff in each system. Trills and triplets are indicated in the treble staff of each system.

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[NORMA—1.]

First system of a piano piece. The right hand features a series of triplet eighth notes, while the left hand plays a steady eighth-note accompaniment. Pedal markings are present below the left hand. The system concludes with a forte (*f*) dynamic marking.

Second system of the piano piece. It continues the triplet pattern in the right hand and the eighth-note accompaniment in the left hand. Pedal markings are indicated. The system ends with a forte (*f*) dynamic marking.

Third system of the piano piece, marked with a large 'D' above the staff. The right hand continues with triplets, and the left hand has a more active line with some rests. Pedal markings are present. The system concludes with a mezzo-forte (*mf*) dynamic marking.

Fourth system of the piano piece, marked with a large 'F' above the staff. The right hand features a mix of triplet and eighth-note patterns. The left hand has a more complex accompaniment. Pedal markings are present. The system concludes with a forte (*f*) dynamic marking.

Fifth system of the piano piece, marked with a large 'G' above the staff. The right hand has a more active line with some rests. The left hand has a more complex accompaniment. Pedal markings are present. The system concludes with a forte (*f*) dynamic marking.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 3/4. The melody consists of several measures, some of which are marked with fingerings (1, 2, 3, 4) and slurs. The score ends with a double bar line and a repeat sign.

ANDANTE. M. M. 80 (Hear me, Norma. Duet.)

The page contains five systems of musical notation for piano, arranged in two columns. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system features a treble clef staff with a key signature of one flat (B-flat) and a 3/4 time signature. It includes a forte (**f**) dynamic marking and a tempo marking of **M**. The bass clef staff has a 3/4 time signature. The system concludes with a **Ped.** (pedal) marking and a circle with a cross symbol.

System 2: The second system continues the piece, featuring a treble clef staff with a key signature of one flat and a 3/4 time signature. It includes a forte (**f**) dynamic marking and a tempo marking of **M**. The bass clef staff has a 3/4 time signature. The system concludes with a **Ped.** (pedal) marking and a circle with a cross symbol.

System 3: The third system continues the piece, featuring a treble clef staff with a key signature of one flat and a 3/4 time signature. It includes a forte (**f**) dynamic marking and a tempo marking of **M**. The bass clef staff has a 3/4 time signature. The system concludes with a **Ped.** (pedal) marking and a circle with a cross symbol.

System 4: The fourth system continues the piece, featuring a treble clef staff with a key signature of one flat and a 3/4 time signature. It includes a forte (**f**) dynamic marking and a tempo marking of **M**. The bass clef staff has a 3/4 time signature. The system concludes with a **Ped.** (pedal) marking and a circle with a cross symbol.

System 5: The fifth system continues the piece, featuring a treble clef staff with a key signature of one flat and a 3/4 time signature. It includes a forte (**f**) dynamic marking and a tempo marking of **M**. The bass clef staff has a 3/4 time signature. The system concludes with a **Ped.** (pedal) marking and a circle with a cross symbol.

System 6: The sixth system continues the piece, featuring a treble clef staff with a key signature of one flat and a 3/4 time signature. It includes a forte (**f**) dynamic marking and a tempo marking of **M**. The bass clef staff has a 3/4 time signature. The system concludes with a **Ped.** (pedal) marking and a circle with a cross symbol.

System 7: The seventh system continues the piece, featuring a treble clef staff with a key signature of one flat and a 3/4 time signature. It includes a forte (**f**) dynamic marking and a tempo marking of **M**. The bass clef staff has a 3/4 time signature. The system concludes with a **Ped.** (pedal) marking and a circle with a cross symbol.

System 8: The eighth system continues the piece, featuring a treble clef staff with a key signature of one flat and a 3/4 time signature. It includes a forte (**f**) dynamic marking and a tempo marking of **M**. The bass clef staff has a 3/4 time signature. The system concludes with a **Ped.** (pedal) marking and a circle with a cross symbol.

System 9: The ninth system continues the piece, featuring a treble clef staff with a key signature of one flat and a 3/4 time signature. It includes a forte (**f**) dynamic marking and a tempo marking of **M**. The bass clef staff has a 3/4 time signature. The system concludes with a **Ped.** (pedal) marking and a circle with a cross symbol.

System 10: The tenth system continues the piece, featuring a treble clef staff with a key signature of one flat and a 3/4 time signature. It includes a forte (**f**) dynamic marking and a tempo marking of **M**. The bass clef staff has a 3/4 time signature. The system concludes with a **Ped.** (pedal) marking and a circle with a cross symbol.

ALLEGRO.

Q f *sf*

ALLEGRO. M. M. $\text{♩} = 152$

Finale. Cavatina, Casta Diva. Act I.

mf

Bass A.

ossia. **R**

Bass B.

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

sf *mf*

Ped. *Ped.* \oplus

Ped. *Ped.* *Ped.*

Treble B.

S *ossia.*

Treble A.

Ped. \oplus *Ped.* \oplus

This page of musical notation is for a piano piece, likely from a 19th-century repertoire given the style and the 'NORMA' reference. It consists of five systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** Features a melody in the treble with fingerings (1, 2, 1, 3, 1, 4, 3, 1, 4, 3, 1, 4, 3, 1, 4, 3, 1, 4) and a bass accompaniment with fingerings (4, 2, 1, 3, 1, 4, 3, 1, 4, 3, 1, 4, 3, 1, 4, 3, 1, 4). There are also some grace notes and slurs.
- System 2:** Continues the melody and accompaniment with similar fingerings and some dynamic markings like *f* and *Ped.*.
- System 3:** Includes a section marked *ossia.* (alternative) with a different bass line. The melody continues with various ornaments and slurs.
- System 4:** Features a section with *Ped.* (pedal) markings and a bass line with fingerings (4, 1, 2, 2, 1, 1, 2, 2, 1, 1, 2, 2, 1, 1, 2, 2, 1, 1). The melody has some trills and slurs.
- System 5:** The final system on the page, continuing the melody and accompaniment with various musical notations and fingerings.

The notation is dense and includes many details such as fingerings, slurs, and dynamic markings, typical of a detailed musical score.

First system of musical notation for piano. The treble staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The bass staff includes a forte (*f*) dynamic and a pedaling instruction (*Ped.*). Below the bass staff, the word *ossia.* is written, followed by a series of fingerings: 1 + 2 + 2 + 1, 1 + 2 + 2 + 1, and 4 + 2 4 + 1.

Second system of musical notation for piano. The treble staff features a forte (*f*) dynamic and a trill (*T*). The bass staff includes a forte (*f*) dynamic and a pedaling instruction (*Ped.*). Fingerings are indicated below the bass staff: 4 1 + 2 + 2 + 1, 1 + 2 + 2 + 1, 1 + 2 + 2 + 1, and + 2 4 + 4 2 4.

Third system of musical notation for piano. The treble staff starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The bass staff includes a forte (*f*) dynamic and a pedaling instruction (*Ped.*). Fingerings are indicated below the bass staff: 4 +, 4 +, 4 +, and 1.

Fourth system of musical notation for piano. The treble staff features a forte (*f*) dynamic and a piano (*p*) dynamic. The bass staff includes a forte (*f*) dynamic and a pedaling instruction (*Ped.*). Fingerings are indicated below the bass staff: 4 +, 4 +, 4 +, and 1.

Fifth system of musical notation for piano. The treble staff features a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic, and a piano (*p*) dynamic. The bass staff includes a forte (*f*) dynamic and a pedaling instruction (*Ped.*). Fingerings are indicated below the bass staff: 2 3 2 3, 2 3, 2 3, and 2 1.

Lesson to "La Partenza."

— BY —

SIGNOR F. PAOLO TAMBURELLO.

(Maestro di Canto at the Beethoven Conservatory, St. Louis, Mo.)

This composition need not necessarily be sung as a duet. It is also effective when sung as a solo. In singing it as a solo, all that has to be done is to sing the upper part where there are two parts, and the solos of both voices.

A. These two measures must be sung *piano*. Avoid sliding from note to note.

B. The *rinforzando* must be well heeded in this measure. Both voices must attack the last sixteenth notes of this measure with freedom and strength.

C. The soprano must slide from D upon G, *i. e.* heed the *portamento*.

D. This B must be well accented.

E. Great care must be taken to have both voices strike the A's on the third beat precisely together.

F. Dwell a little on the notes marked *ten.* (*tenuto*). Both voices must give the notes of the fourth beat, the soprano from E to D the alto from G to F with *portamento*.

G. Give these two measures softly. The answer of the soprano two measures later must be a little stronger.

H. The first notes of this and the following measure, in both voices, must be sung *forte* (loud), then decreasing in strength until the third beat; the notes in both voices from the first to the third beat must be sung with *portamento*.

I. In this measure the first eighth note of each beat (both voices) must be well accented while the sixteenth notes on the second eighth of beats one, two and three are to be given softly and *staccato*.

K. The soprano from B to C and the alto from F to E must sing with *portamento*.

L. The time is here taken a little faster. The seven notes of the soprano (solo) must be sung softly. Both voices will commence the sequence with a little more force making a marked *rinforzando* to *M.*, when both voices must suddenly drop to a *pianissimo*.

N. Make the *rinforzando* to *ff*.

O. Sing *pianissimo* suddenly, making a marked *rinforzando* on the three eighths of the fourth beat, then suddenly again drop to a *pianissimo* in the following measure.

P. The *rinforzando* until the middle of the measure must reach *f* when a gradual *diminuendo* must be made on the third and fourth beats to *pp*. Care must be taken not to hurry. The *ritard* on the last six sixteenth notes must be very slight and none of the notes should be sung with *portamento*.

Q. The *rinforzando* must be marked—the *diminuendo* on the third and fourth beats likewise.

R. Persons who wish to sing the concert cadenza (which is quite difficult and intended for public concerts) will introduce it here.

S. Begin softly and *rinforzando* the notes of the third and fourth beat.

T. Both voices must suddenly drop to *piano*.

U. Accent the first note of each two as indicated by slur, except the last four of the phrase which must be sung *legato*. This passage must be sung in strict time excepting the last four notes which are to be sung *ritardando*.

V. Begin very softly and *staccato*—also keep strict time.

W. More slowly and *rinforzando*.

X. Softly and rapidly.

Y. Like an echo of the preceding passage.

Z. Commence softly—make a marked *rinforzando*, then end softly.

AA. The soprano must make a marked *rinforzando* on F and the alto on B. Both voices will then slide over upon the next note.

EXPLANATION

of the Italian words and abbreviations thereof used in "La Partenza."

Andantino Cantabile—Slow and very singing.

Col canto—Go with the voice, follow the voice.

Dim. e rall. (diminuendo e rallentando)—Diminishing in strength and getting gradually slower.

Poco più animato—A little faster, rather faster.

Ten. (tenuto)—Held on, sustained for the full time.

Ritard—Slackening the time.

A piacere—At pleasure (the time being modified at the singer's pleasure.)

Lo stesso tempo—The same time as the previous.

A tempo—Resume the previous regular time.

L'accompagnamento tace—The accompaniment silent; without accompaniment.

Stac. (staccato)—Detached, taken off, separated. In music the word signifies a detached abrupt method of singing or playing certain notes.

Veloce—Rapid, swift.

For explanation of M. M. (Maelzel's Metronome) see paragraph B of Lesson to "Norma."

MENDELSSOHN ON CRITICISM.

Caroline Baner, in her recently published memoirs, relates the following: "The anniversaries of the birth-days of Mendelssohn's parents were usually celebrated by their children, Felix, Paul, Fanny and Rebecca, by some little musical or theatrical entertainment. Upon one of these occasions, Felix, who was then about seventeen years of age, appeared in the character of a Tyrolese minstrel. Producing a bundle of cracker bon-bons, the mottoes of which he had himself written, he read the following lines, a free translation of which we present to our readers. It should be borne in mind that Mendelssohn always had the greatest aversion for uncalled for criticism:

"Should gravely the composer write,
They yawn and dose, and say good-night!
Should he assume a cheerful face,
They can but think 'tis common-place;
And should the piece be rather long,
They know there must be something wrong;
Or should the piece be rather short,
They must of such a thing make sport.
Should gaily he attempt to write,
They scorn the work that he thinks bright.
Should he indulge in the profound,
They're sure his mind is not quite sound.
And let him write whatever he may,
They think 'tis labor thrown away.
Well! let the poor composer rest,
And do his worst—since bad's his best?"

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LA PARTENZA.

THE PARTING.

Duet.

Parole di P. Metastasio.

Musica di F. Paolo Tamburello.

Translation by IRENÆUS D. FOULON, Esq.

† M. M. $\text{♩} = 52$
Andantino Cantabile.

Piano introduction musical score in C major, 4/4 time. The score consists of two staves (treble and bass clef). It begins with a piano (p) dynamic. The melody is characterized by flowing sixteenth and thirty-second notes, often beamed together in groups of six. The bass line provides harmonic support with chords and moving lines. The piece concludes with a fermata on the final chord.

A Ec - co quel fie - ro i - stan - - te, **B** Ni - ce, mia Ni - ce, Ad -
Now comes the sad hour of part - - ing, * Ni - ce, my Ni - ce, A -

Piano accompaniment for the first vocal entry. It continues the melodic and harmonic themes established in the introduction, featuring similar sixteenth-note passages and chordal textures. The dynamics range from piano to forte (f).

C rit: ∇ a tempo. **D** **E** ∇
di - - - o! Co - me vi - vro, ben mi - - - o, Co -
dieu! How shall I live, my own dar - - - ling, So

Piano accompaniment for the second vocal entry. It features a similar melodic style with sixteenth-note runs and chordal accompaniment. The tempo markings 'rit:' and 'a tempo.' are present. The piece ends with a final chord.

* Pronounce: Neechay.

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[LA PARTENZA—1.]

V F ten.

si lon - tan, lon-tan da te?
far a - way, a - way from you?

V ten. *G* *p*

Io vi - vro sem - pre in
I'll live in sad - ness for-

col canto. *a tempo.*

cres:

pe - - ne; Io non a-vro piu be - - ne, e tu chi sa se
ev - - er A life de-void of en-deav - or. But, ah, who knows if

V

H *V rf* *I* *dim: e rall:* *K*

ma - - - - i se ma - - - - i ti sov-ver-rai di me, di
ev - - - - er you will re - mem - - - - ber, you will re - mem - ber me, poor

H *V rf* *I* *K*

col canto.

L *V* 3 *piu* 3 *anim.* V 3 3 **M**

me tu chi sa se mai, tu chi sa se ma - - i ti sov - ver - rai di
me, But who knows, who knows, But who knows if ev - er you, if you will re - mem - ber

poco piu animato.

me tu chi sa se mai tu chi sa se ma - i ti sov - ver - rai di
me, But who knows, who knows, But who knows if ev - er you, if you will re - mem - ber

me io vi-vro sem-pre in pe - - ne, viv - vro sem - pre in pe - - ne
me, I'll in sor-row for - ev - er live, in sor-row for - ev - er,

me i - - o vi - vro sem - pre in pe - - ne, sempre in pe - ne,
me, I'll live in sor-row for-ev - er, yes, for-ev - er.

simile. [LA PARTENZA—3.]

pp **O** 3 3 3 3 **P** 6 6 6 6 rit.

e tu chi sa se mai ti sov-ver-ra - - - i di
But ah, who knows if ev - er you will re - mem - ber

pp 3 3 3 3 *pp* 6 6 6 6

pp **Ped.** 4 2 3 4 2 3 4 2 3 1 2 3 *pp* **Ped.** 4 2 3 4 2 3 4 2 3 1 2 3

Q 3 3 3 3 **R** 3 3 3 3

me, se ti sov-ver-ra - - i di me, se ti sov-ver-rai, Ah Ah se
me, If you'll remember me, . . . poor me, if you'll remember me, Ah Ah if

me, se ti sov-ver-rai di me, ti sov-verrai,
me, If you will re - mem-ber me, re-member me,

a piacere.

Ped. 2 1 + 2 3 1 + 1 2 3 1 2 1 + 2 3 +

mai te sov-ver-rai di me.
you'll re-mem-ber me, poor me.

dim: e rall: 4 3 1

Concert Cadenza.

L'ISTESSO TEMPO.

S *p* *rit:* **V** *pp* *a tempo. stacc:*

Ah . . . Ah . . . Ah . . .

l'accompagnamento tace.

W *rallentando.*

X **Y** **Z** *p veloce.* *ppp*

ti sov-ver-rai di me, ti sov-ver-
you will re-mem-ber me, you will re-

AA

rai di me, di me.
mem-ber me, { poor me.
re-mem-ber me.

dim. e rall:

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Mr. Aldrich's Serial Story, "The Stillwater Tragedy," which begins in the *Atlantic Monthly*, for April, cannot fail to charm its fortunate readers by the easy grace of its narrative and the delightful freshness and brilliancy of its style. It promises to rival or surpass any of his previous stories which have been so popular in both this country and in Europe. Some of them have been translated for the "*Revue des Deux Mondes*;" most of them have appeared in German editions; and English critics appreciate and enjoy him as thoroughly as his own countrymen. The London *Athenæum*, in its notice of "Marjorie Daw" remarked:

Mr. Aldrich is, perhaps, entitled to stand at the head of American humorists. The little work he has hitherto done in this line is singularly fresh, original and delicate.

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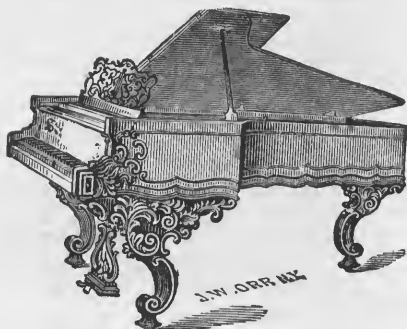
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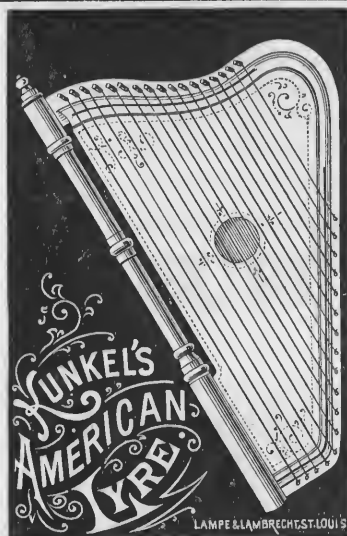
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light, which the wild beast could easily have leaped over at a single bound. The lion came within the shadow cast by the hill, which the new shepherd had selected, raised his head as if to measure the height he would have to leap, but just as he seemed about to spring, he stopped, and appeared to listen. The sheep, a not very intellectual order of beings, as everybody knows, reassured, as men often are, by their numbers, were peacefully reposing and no more than their master suspected the approach of their dreadful visitor. The "Zephyr" was just then playing upon his oboe the liveliest waltz in his repertory and played it with a soulfulness and fire which must have charmed the lord of the mountain, whose hunger was probably not very keen.

At any rate, after two or three movements indicating uncertainty, the terrible animal lay down at the foot of the rock, rested his head upon his large paws, and seemed to listen. This proves that there are melomaniac lions, and that the story of Orpheus is not a fable.

In the meantime, the abandonment of the sheep was known at the neighboring *douar*; but its inhabitants supposed that the Christians had left a force large enough to defend them, and, in view of the fact that all the warriors and all the men from the large tents had gone, the old *Caid*, who commanded in the absence of the *Sheik* thought it best to await the night before making a *reconnoissance*.

Therefore, at about the time when the lion left his lair, ten men, one of them the youngest son of the *Sheik*, a fine looking youth, whom his father had not ventured to take with him, but whose bellicose ardor and hatred of the Christians impelled to the venturesome expeditions which his age and the prudence of his father had hitherto forbidden, left the *douar* of the Beni-Hammuz and wended their way towards the prairie where the *joyeux* had just begun to play upon the oboe. But, not knowing how many enemies they might have to deal with, the old *Caid* led them in silence; their guns half-cocked, their fingers on the triggers, ready to fire, but taking all possible precautions, in order that the surprise might be complete, or that they might retire without having been seen by the enemy, if he thought it unwise to attack them. The *roumi* (young man) who had the ambition of some day commanding his tribe, walked alone a few steps in advance, beneath the solicitous but proud gaze of the *Caid*, who was a kinsman and who had himself formerly been a noted warrior.

They were nearing the goal of their expedition and were silently ascending the steep made by the gradually narrowing ravine, when the lion, who had scented them before they came in sight, arose. A hyena would have fled in a cowardly manner, a panther would have crouched in the shadow, in order to surprise the new-comers; as for him, the lion, he advanced proudly in the center of the ravine in full sight, sniffed along the soil where his powerful breath raised a cloud of dust; his tail, which at first, slowly swept the earth, was raised and struck his sides; then his mane bristled, his eyes glared and, even more majestic than terrible, he paused. It was at this moment that the "Zephyr" saw him. His oboe fell from his hands and, for half a minute, he remained motionless, as if petrified by fright and stupor; but soon, recovering both his presence of mind and his courage, he grasped his gun and cocked it. He was about to fire, when a noise, which at first he could not explain, distracted his attention, and almost at the same time, he heard a voice crying out in a tone of great terror: "*Said!*" It was the young son of the *Sheik*, who had just seen the lion, and who, yielding to the impression which the sight of a lion always produces upon an Arab, was falling back upon his companions. Then they all saw him, and the *Caid*, forgetting the Christians, whom he had come to surprise, cried: "Fire!" All the Arabs fired, but the lion stood. A roar of fury rang and echoed through

the mountains like a peal of thunder, and, with a prodigious bound, the lion fell upon the son of the *Sheik*. Then it was that the "Zephyr" fired. The wild beast was holding the young man beneath his powerful paws, his claws were tearing his victim's flesh, I might say, absent-mindedly, while with wide-open mouth, bristling mane, and eyes glittering with ferocity he seemed about to take a fresh spring. This lasted a few seconds, during which the "Zephyr" slowly lowered his gun, remained motionless long enough to take aim, and fired. The noble beast, shot in the temple, uttered a second roar which was rather a death-rattle, and fell to rise no more. However, not knowing whether it was dead, the soldier rushed into the ravine and with drawn bayonet bravely advanced against the beast of prey, while the Arabs, notwithstanding their undeniable courage, remained upon the defensive and did not dare approach, either to finish *Said*, or to snecor their young companion. It was again the "Zephyr," who raised him up and sat him upon a rock, for he had fainted.

I have said that Carotte had traveled with a quack and made claim to some knowledge of medicine and surgery. If these claims were not altogether justified they were, however, to a certain extent. His former master owned a skeleton and anatomical plates, which he exhibited in public, and his pupil had often examined them attentively; besides, he had in his fingers the nimbleness and dexterity of the prestidigitator. Therefore, the "Zephyr" stanchd the blood, bound the wounds and nursed the young man with a skill which gave the Arabs a high opinion of his medical talent.

When his nephew had recovered consciousness, the *Caid*, who had not as yet spoken a word, approached his savior, and thanked him undemonstratively, but in that grave tone peculiar to the men of the mountain and of the desert, which is more expressive as well as more sincere than the loquaciousness of the Greeks. Carotte, who spoke some little Arabic, as do all the soldiers who have sojourned in Africa for any length of time, expressed his desire to be the friend of the *Caid* and of his tribe; and this was really too much in his own interest for any one to doubt his veracity!

From this day on, adopted, so to speak, by the Beni-Hammuz, he spent half of his time in the *douar* from which several men, selected by the *Caid*, tended his flocks. He attended the sick as best he could, and did not kill any larger number than would have an ordinary doctor. He played the oboe, ate burning tow, swallowed swords and juggled everything. Hence, his influence soon became so great that the *Caid* and the old men of the tribe wondered how they could get along when the foreigner should have gone. I do not speak of the young maidens, in order not to make too sad the end of my story; "All did not die of it, but all were affected," and it is reported that the waters of the spring where, every evening, they went to fill their water jugs, remained for a long time somewhat briny from the tears which they shed, while talking among themselves of the departure of the *joyeux*.

Four months later, we again saw the little plain where we had abandoned our sheep. The expedition had been more protracted than we had at first anticipated, but it had terminated fortunately. Kabyle had again been conquered — until it should rebel again, the *douars* had surrendered, paid tribute, and promised peace; the Kabyles who had beset us on our advance returned as friends with us, falling out of the ranks gradually, as they arrived in the neighborhood of their villages.

When the vanguard, after having crossed a ridge, discovered the plain, covered with sheep peacefully grazing, loud cries were heard and the news spread from the front to the rear with the speed of a telegram. The general, who could not believe it, spurred his horse into a trot, and we followed him. The "Zephyrs" who were more interested in the matter than

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any one else (as it was a matter of honor for the company), started on the double-quick. At last we had to yield to evidence, the sheep were there, and in front of them stood Carotte, still sneering, at rest upon his gun, dignifiedly waiting for us to come up to him. Then the drums beat a march, all the brass instruments played their gayest airs and for one hour the happy "Zephyr" was the object of a genuine apotheosis.

I ought, perhaps to close here this episode, but I am a conscientious historian, and I wish to tell you what became of Carotte; I will, therefore, add two paragraphs to this veracious narrative.

If he had not belonged to the "Battalions of Africa" it is more than likely that our hero would have been decorated, but because of his—artistic and rather too fanciful antecedents, the general simply gave him one hundred francs. On their part, the Beni-Hammers had prepared the fur of his lion as they know how to do it in the desert, and therefore, when we arrived at Constantine, Carotte found himself wealthy. He sold his lion skin for three hundred francs, and forthwith absented himself without leave with two or three bosom friends. This provided them with two weeks' imprisonment. "*Sic transit gloria mundi!*" I met him as he was being taken to the *carcere duro*, and I remonstrated with him, reminding him of the past. "Pshaw," answered he, "if, instead of giving me a hundred francs, the general had pressed my hand, I might perhaps, have become a good fellow; but he gave me money; what would you have me do with it? Buy a house? Spree—that's what money's for! and I've been on a spree, that's all! Now they put me in limbo. Well, that's an injustice! For I tell you the general's not the chap that could have gotten along as I did with five thousand sheep, a lion, the Bedaweens and all the rest!"

Ten years later, I had left the army and lived in the country, when, one day, I heard some loud talking at the gate; some one wanted to come in and my gate-keeper protested. I raised the window to see what could be the matter, and I saw a man whom I recognized immediately by his blonde and curly head and his blue eyes, somewhat prominent and full of irony and shrewdness. In short it was Carotte, accompanied by a woman, a little girl of five or six years of age, and a donkey loaded down with a lot of odds and ends. I confess that I experienced a real pleasure in seeing once again the adventurous "Zephyr." I had him come in and received him like a brother, for notwithstanding his ill conduct and the humbleness of his position, heroism is worthy of honor, and he had been heroic, at least once. He then told me that he was married, and traveled as a musician, dentist and prestidigitator, and was making a good living. "But still," added he, "I never have been so happy as during the four months which I spent among the Beni-Hammers."

The Celebration of Belgian Independence.

The dates have finally been fixed for the festivities with which the independence of Belgium is to be celebrated. The National Exhibition will be opened on the 15th of June, and the Exhibition of the Fine Arts on the 1st of August. The monument to Leopold I., in the new park of Laeken,—described as one of the most magnificent ever erected, is to be unveiled on the 21st of July, the anniversary of the day when he took the oath to the Constitution. On the same day will commence the musical fete, which will last three days. The great fetes will be ushered in on the 16th of August by a political and religious festival, to be followed on succeeding days by the military review, the great historical procession, the illuminations and the Flemish fete in the Zoological Garden. The international musical competition will be held on the 26th and 27th of July, and the 8th and 9th of August. Besides these festivities, all of which take place at the capital, the provincial towns will have their own fetes; and Antwerp and Liege, in particular, have made extensive preparations.

Personal Mention.

MR. COLBY, one of the editors of the *Art Journal*, of New York, called upon us while in the city about the middle of April. He added largely to the list of subscribers to the valuable journal which he represents, and which has already an extensive circulation among us.

AMONG the most agreeable of the calls at our office during the past month, we may mention that of Mr. Henry G. Andre, the eminent pianist and composer, of Cincinnati. Mr. Andre was one of the pioneers of musical culture in that musical city, but he looks as young, as vigorous as ever.

WE regretted to hear that Mr. Chas. Balmer had been laid up with inflammatory rheumatism. Our readers will be glad to receive our assurance that his aches have detracted nothing from the amenity of his manner, nor from the natural sweetness of his temper. He remains, like rock-candy, sweet though firm.

MR. C. STROMAN, agent for the Kurtzmann piano, called upon us recently and reports the business of his firm as "booming." He took large orders in Chicago, Milwaukee and St. Louis. Although the capacity of their factory has been much enlarged they find it extremely difficult to keep up with the orders of their agents.

EMIL LIEBLING, the eminent pianist, writing recently to our Mr. Chas. Kunkel, claimed to be the modern Job, because he has been suffering from boils. In the course of his remarks he says "Boils are like babies; the best place to have them is on somebody else!" Oh you horrid, horrid man! Mr. Liebling's joke is copyrighted—at least he says it is, and his nickname is George Washington II.

PROF. MALMENE, well known to the readers of the REVIEW, has fully determined to leave St. Louis. He has not, however, decided where he will go, and is open to correspondence from colleges or seminaries wishing the services of a first-class principal in the department of music. Prof. Malmene is a most thorough and capable musician, a composer of prominence, and a teacher of long and very varied experience. The REVIEW knows of no one whom it could recommend more unreservedly than him for a position in a first-class institution. We are loth to lose Prof. Malmene from among us, but since he *will* go, we hope that our loss will prove his gain, as we feel sure it will that of any community to which he may remove his *lares et penates*.

AMONG the pleasant incidents at the golden wedding of Mr. and Mrs. Orson Perkins of Taftsville, Vt., was a poem by Prof. H. S. Perkins of Chicago, in which he quaintly rehearsed the memories of his boyhood in the Green Mountain State:

"When instruments and voices strong,
Piped high and low, and loud and long,
And music was the spell that bound
The neighborhood for miles around."
And when he and his brothers
"Fiddled slow and fiddled fast,
Sometimes the one the others passed,
Yet did not stop the breach to mend,
But "righted up" before the end."

The accounts of the occasion given by the local papers, make us wish that we had been there.

Among our Exchanges.

Le Canada Musical has added eight pages to its former capacity. This is an indication of prosperity upon which we congratulate our *confreere*.

Musical People (W. R. Swan & Co., Cincinnati) is the name of a new musical monthly. The first number is before us. We like it. We hope it will have a long and successful life.

WE welcome to our exchange table *Musie*, the new English musical weekly. It comes nearer our idea of what a musical journal should be than any that we receive from England. Its musical supplements, so far published, have been far above the average.

THE agency of the Knabe piano, which has always been one of the favorite makes in our city, has been transferred to Messrs. Reed and Thompson of 915 Olive Street. Since they have taken the agency, we are informed that the sales of the Knabe in St. Louis have increased four-fold. One of their latest sales was that of a magnificent Knabe grand to the Epstein brothers. Messrs. Reed and Thompson carry a large and varied stock of these magnificent instruments.

GOUNOD, the famous musical composer, said recently to a reporter: "I envy men who have time to express their thoughts by oratory or writing. These men are the real apostles. I am nothing but a poor musician, and the theatre absorbs all my time. I envy men who can directly appeal to the thoughts of their fellow-men by their pen or their voice. Had I my life to live over again, I should not be a musician; I should devote my faculties to literature or philosophy."

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❖ MUSIC IN ST. LOUIS ❖

THE concert complimentary to Professor Malmene, which took place at Mercantile Library Hall on the sixth of April, brought out a good number of the friends of the beneficiary, though not so large a number as we had hoped and expected to see. Professor Malmene himself did not take part, but was well represented by his own compositions, four of which appeared upon the programme. Of these, the one which pleased most was the male chorus, "Oh Love, while Love is Left to Thee," a very musicianly composition, which received an adequate interpretation at the hands of a section of the Liederkrantz society. Mr. Steins' singing of Seemann's "Dedication" and of "The Midshipmite," which he gave in answer to an encore, were given in his usual good style. The other solo singers, Misses Uhl and Flesh and Mr. White, also acquitted themselves creditably. But what was the matter with Mr. Heerich? He fell ever so far below himself. Had not our eyes assured us of the fact we never would have believed that it was he who was playing in such a listless, slipshod manner. He appeared paler than usual, and perhaps he was not feeling well. This is the only explanation of the fact as well as the only excuse we can think of. He was given an encore by the good natured audience, but really he did not deserve it. The Haydn Orchestra under the direction of Professor Dreyer did well, for amateurs, but it struck us that some of their selections had not been sufficiently rehearsed.

On the 20th and 21st instant two concerts are to be given at the Grand Opera House by a concert troupe consisting of Mme. Julia Rive-King, Litta Couly, the basso, Fischer, the French violinist and Dulcken, the accompanist. Such an array of first-class talent has rarely, if ever, been gathered into one concert troupe. Mme. Rive-King occupies in America the place which Mme. Montigny-Remaury holds in Europe: that of the very first of lady pianists. She has that power, which belongs only to genius, of correctly interpreting the works of the great masters, while infusing into them the charm of her own individuality. During the last six years Mme. Rive-King has performed at over five hundred and fifty concerts and recitals, and everywhere has won not only golden opinions from critics, but (what can be said of so few pianists, and of none so much as of her) the hearts of her audiences. Her renditions of Beethoven and Chopin are especially fine, though not more so than those of her own compositions; for Mme. King is not only an unsurpassed player, she is also, almost alone of her sex, the author of many compositions, some entirely original, like "Pensees Dansantes," "On Blooming Meadows," "Polonaise Heroique" (dedicated to Dr. Franz Liszt, by permission), "Bubbling Spring," "Mazurka des Graces," "March of the Goblins" "Hand in Hand," etc., others, transcriptions, such as "Gems of Scotland," "Wiener Bon-Bons." Mendelssohn's "Violin Concerto," "Vieuxtemps" Ballade and Polonaise," op. 34, Carmen, "Old Hundred," "Liszt's Rhapsodie Hongroise, with Rive-King Cadenza" etc., etc.; but all showing, in their great excellence, the touch of genius.

Of Litta and Couly, both until recently, with the Strakosch opera troupe, it is unnecessary to speak at length—they are known to be in every respect first-class. Mr. Fischer, the cellist, has an international reputation. He will for the first time make his appearance before a St. Louis audience, who will doubtless give him a very cordial greeting. He is reported to be superior to De Munck, who so pleased our audiences last winter, although we cannot well see how that can be. De Munck seemed so nearly perfect. *Nous verrons.*

On Thursday evening, May 6, came the concert of Mr. Edward B. Perry at the Beethoven Conservatory. Mr. Perry had been heralded by the Eastern press, as an artist of the first class, and it is high praise to affirm that he fully sustained his reputation. His programme opened with the introduction and rondo of op. 53 of Beethoven. This was interpreted with much animation and fine technique. If anything was lacking it was depth of feeling, but the number was very interesting and held the close attention of the audience. This was followed by the Sila gavotte which was taken at a marvelously rapid pace, and carried through with fire and brilliancy to the end. The Rubinstein barcarole in G which followed showed the delicacy and poetry of the artist in a fine light, it was taken a little fast but with great delicacy and finish of technique reminding one forcibly of Josefey. Perhaps Mr. Perry is nowhere more at home than in Chopin; and in the C sharp minor impromptu, Berceuse and A flat Ballade, he displayed all the qualities that go to make up a good Chopin player. He was very successful with a new and interesting concert etude by Perabo, and brought the evening to a triumphant close with the great Etudes Symphoniques of Schumann.

Mr. Perry's characteristics are delicacy of touch, and clearness and accuracy of finger technique. He plays best those works that require poetry and grace rather than boldness and vigor. The mazurka is more in his style than the polonaise, the nocturne than the march. He has great facility of execution and wonderful accuracy, and he never overpowers his instrument. These qualities make him one of the most interesting pianists in the country, and will assure him a warm welcome wherever he is known.

The assistant artists were Mrs. Watson, Misses Fisher and Schumacher and Mr. Waldauer. Their merits are well known to our readers. Mrs. Watson was in good voice and sang Tamburello's "Cabaletta" with force and feeling. Miss Fisher, in an aria from "Lucia," showed fine execution and great flexi-

bility of voice. In her aria from "Favorita" Miss Schumacher sang with power and brilliancy. Mr. Waldauer's solo was one of the most successful and pleasing numbers and was nicely accompanied at the piano by Miss Ella Davis. Sig. Tamburello's accompaniments are to be specially commended for their appropriate and well-balanced character. Altogether the concert was a very fine success, and the audience were well repaid for the exertion of coming out on so warm a night.

THE Nathal English Opera Company which is to open at the new "Pickwick Theatre" on the 13th instant, is now fully organized, with the following effective *personnel*:

Mons. Louis Nathal, general manager; Mr. James Vincent, stage manager; Mr. W. E. Taylor, musical director; Signor Fernando Arrigoni, scenic artist; Charles Woese, chief costumer; Chas. Blois, prompter. Miss Reea Murilli, prima donna soprano; Miss Charlotte Hutchings, prima donna contralto; Miss Agnes Storrs Vedder, prima donna soprano; Miss Louise Lester, prima donna soprano; Miss Rose Sanger, prima donna soprano; Miss Hattie Delaro, soprano; Miss Rose Lambert, contralto; Miss Julia Callano, contralto; Mr. George S. Weeks, first tenor; Mr. C. M. Ostrander, second tenor; W. Luard, Baritone; Mons. Louis Nathal, first basso cantante; Mr. Chas. Cluett, second basso cantante; Mr. James Vincent, first buffo; Mr. F. H. Frear, second buffo; Mr. E. H. Esselstyn, basso profundo; Mr. W. H. Baumgartner, basso profundo; and a chorus twenty-four strong with a full and select orchestra.

The initial performance will be that of the "Grand Duchess" to be followed soon afterwards by the "Chimes of Normandy." Several operas never before heard in the United States are in course of preparation and will be given in grand style before the close of the season. We have been at some of the rehearsals of the company and think we do not exaggerate in saying that it bids fair to surpass in real excellence any English Opera Company we have ever heard. This company, organized here, is worthy of all the encouragement which St. Louis can give to such an enterprise.

THE Musical and Literary Entertainment given at the Union Congregational Chapel was a success in every respect. The musical part of the programme, in charge of Mr. Goldbeck, was mostly rendered by some of his pupils. Mrs. Mills, and Misses Leisse, Ogle, Garesche, Carter, Minor, Dunn and Foster, the pupils in question, covered themselves and their teacher with glory. We have really never heard, anywhere, a pupils' concert of such uniform excellence, nor one in which the guiding hand of a competent and first-class teacher was more visible at every step. Mr. Goldbeck was represented as a composer by two of the pieces upon the programme: "Marche des Jeunes Dames" as a duet, performed as they can do it, by himself and Mr. Charles Kunkel, and "Moonlight at Green Lake," rendered by Miss Carter. Mr. Parritt's flute solo, with accompaniment by Prof. Hahn, was extremely well received and deserved to be. The literary part of the entertainment was also quite acceptable.

SINCE our last report Mr. Henry G. Hanchett has given three more "occasional" at the Beethoven Conservatory, closing his series of six on the last day of April. The last three were devoted to the sonata, the concerto and symphony, and to programme music. In illustration he has played the Schubert A minor sonata a movement of the Rubinstein E minor concerto and the Weber concertstueck. Prof. Epstein has also played a movement of the Reinecke E flat minor concerto; and the two piano arrangements of "Les Preludes," Liszt, and "Danse Macabre" Saint-Saens have been given. The audiences have steadily increased, and the praise bestowed by the press on Mr. Hanchett, has been generous. A course of this kind cannot be too highly valued by music students and we hope the efforts of the Beethoven Conservatory, to stand among the first institutions of the country, will be appreciated as they deserve.

BLIND TOM is to appear at the Mercantile Library Hall, on the 14th instant. When he last played here, we announced, upon the authority of his manager, that that would be his last appearance before his departure for Europe. But why should he not, like Ole Bull, have a series of farewell tours? At any rate, he is always worth listening to, and many will be glad of another opportunity of hearing this strange child of nature. Among other pieces he will at this concert play "Vive la Republique," Kunkel, "Trust in God," Melnotte, "German's Triumphal March," Jacob Kunkel.

THE next Beethoven Conservatory Concert will take place Thursday, May 13th. The programme for this occasion is an unusually choice one. It embraces the following novelties: Julia Rive-King's great Ballade and Polonaise, to be performed by Miss Kate Henry. F. Paolo Tamburello's new song "What Says the Sea Shell?" to be sung by Mrs. L. Watson. We have had the pleasure of hearing this composition sung several times in private and we were each time captivated by it. We predict that the audience on this occasion will not be less so. An aria from the opera of Fiorina will be sung by Miss F. Pike.

THE third entertainment of the Beaumont D., M. and L. Club was a great success. The playing by the brothers Epstein of Marcus J. Epstein's beautiful and effective "International Fantasia" was most vociferously applauded by a highly appreciative and cultivated audience.

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